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EXHIBITION OF 1877,

WITH DESCRIPTIVE NOTES

BY

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NEW YORK

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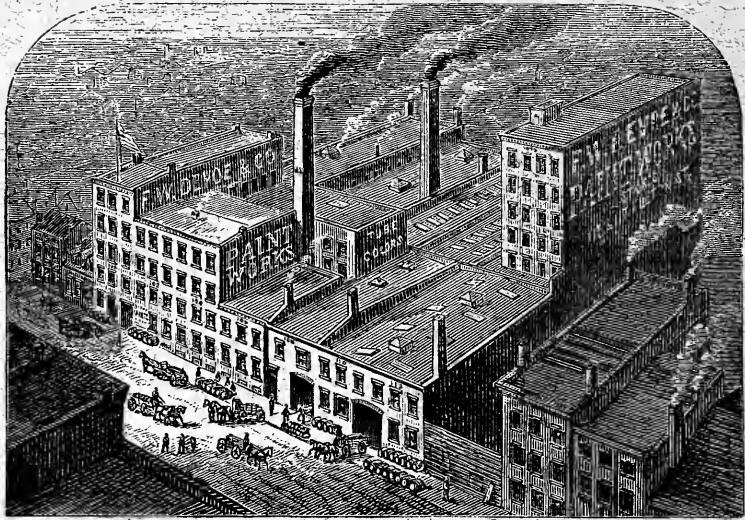
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ACADEMY SKETCHES,

COMPRISING REPRODUCTIONS IN FAC-SIMILE FROM DRAWINGS.

BY THE ARTISTS, OF 110 OF THE PICTURES

IN THE

ANNUAL EXHIBITION FOR 1877

OF THE

NATIONAL ACADEMY OF DESIGN

WITH DESCRIPTIVE NOTES

BY

“NEMO”



NEW YORK
G. P. PUTNAM'S SONS
182 FIFTH AVENUE

1877

PREFATORY NOTE.

THIS volume contains all the sketches included in the illustrated edition of the catalogue published at the opening of the present exhibition of the National Academy of Design, with several important additions. Some of the earlier pictures have been re-drawn on a larger scale; and with the additional advantages of better paper and more careful printing, this pictorial catalogue presents a more accurate idea than the first of what may be seen in the Academy rooms.

These illustrations have been produced by the photoplate engraving process, and, with the exception of five marked *, are *fac-similes* of drawings made by the artists. The catalogue is, therefore, valuable not only as a pictorial record of the exhibition, but as a collection of sketches directly from the artists' own hands, each one characteristic of its author's manner of work.

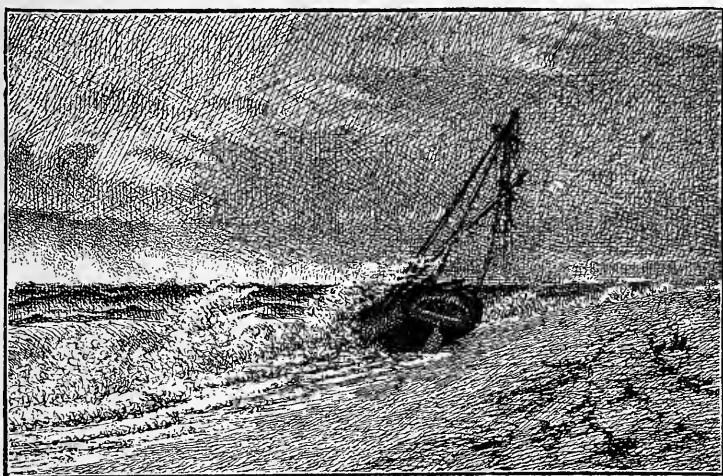
The literary part of this catalogue has been made strictly subordinate to the pictorial. Long descriptions have been avoided, and the editor has purposely abstained from criticism as being out of place in a work published under the auspices of the artists. As Mr. Blackburn truly says: "*Pictorial* notes, however slight, leave an impression on the mind which words are powerless to convey." Should these "Academy Sketches" meet with sufficient encouragement, it is proposed to continue their publication for each annual exhibition.

ACADEMY SKETCHES.

THE CORRIDOR.

[Nos. 1-178.]

MOST visitors to the Academy seem to be under the impression that the Corridor is a sort of limbo for unimportant pictures, and pass directly from the head of the stairs into the North Room. It is a mistake to do so. The Corridor, devoted chiefly to small pictures and crayon drawings, contains some exquisite specimens of art, which are apt to be neglected by the visitor who has made the round of the "Rooms." It must be confessed that the Corridor is not an advantageous place for the display of pictures. The space between the stairway railing and the wall is cramped, and a picture may be either too near or too distant for the visitor to enjoy its full effect. One cannot, however, neglect the Corridor without missing some beautiful and interesting pictures. Among the first to arrest attention is a marine,



3. "*After the Squall*," by HENRY FARRER,

a striking picture, representing a stranded vessel, the storm breaking away after wind and wave have done their work. The sketch gives a correct idea of the composition of the work, and some indication of the atmospheric effect.

14. "*Harvesting Cow-pea Vines in Louisiana.*" E. B. D. JULIO, New Orleans.

It has always been a matter for wonder that our artists have done so little with the picturesque material to be found in our Southern States. Years ago, Mr. EASTMAN JOHNSON gave the world a fine specimen of what could be done in that field, but he never returned to it, and it has been left almost entirely to sketches like "Porte Crayon" in the service of our illustrated magazines and papers.

19. "*Brünhilde.*" M. B. ODENHEIMER.

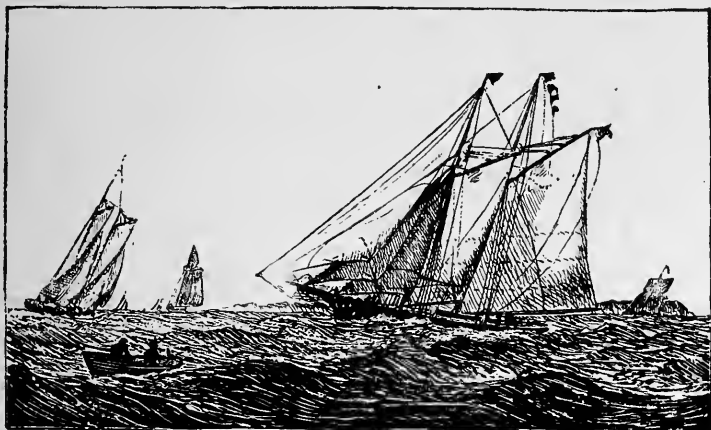
This picture arrests attention by its striking deviation from the commonly received type of the ancient Norse heroine. It is beautifully painted; but, as a writer in the *Tribune* says, "The amiable maiden, with her slender arms, small, thin hands, and costume suggesting the sixteenth century, is not even fourteenth cousin to the amazon of the Norse Saga."

22. "*Peasants of Cadore (Titian's Country) at Religious Worship.*" EUGENE BENSON, A.

Capo del Cadore, in the Friulian Alps, where Titian was born, in 1477, is situated in a picturesque and romantic region, which exercised a powerful influence on the great painter's imagination. The cottage in which he was born is still standing. The peasant people of the region retain to this day the simple faith and manners of the olden time.

32. "*Morning Effect, North River.*" ARTHUR QUARTLEY.

A characteristic specimen of the style of this promising artist, of whom mention will be found further on.

37. "*The Yacht 'Dauntless.'*" A. CARY SMITH.

A breezy picture, full of life and motion, and quite characteristic of the artist's style. This is Mr. SMITH's only picture in the exhibition.

55. "*A Sketch.*" F. S. CHURCH.

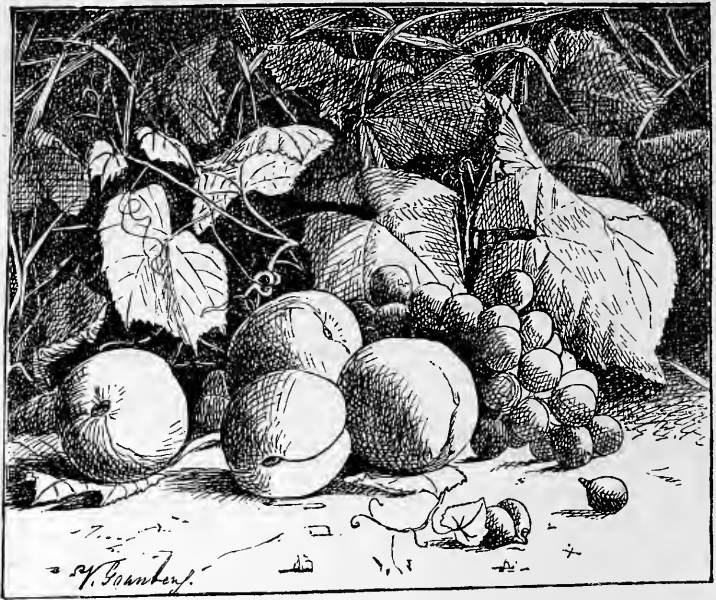
Mr. CHURCH has two other small pictures in the Corridor, but this one is the most characteristic of his manner.

83. "*In the Dürer Strasse, Nuremberg.*" ELIZA GREATOREX, A.

Mrs. GREATOREX, whose fine etchings of old New York are well known to the public, has passed several years in Europe, where she made many spirited and faithful drawings of places whose picturesque character is rapidly disappearing before the march of modern improvements.



105. "*Lake Leman.*" J. W. CASILEAR, N. A.



114. "*Autumn.*" V. GRANBERRY.

108. "*The Shadow of the Rock.*" JOHANNES A. OERTEL.

A large picture over the door of the South Room, which can be seen to best advantage from the head of the stairway. Mr. OERTEL, who has painted some excellent landscapes and cattle-pieces, has of late years devoted himself chiefly to religious art. This work is intended to illustrate a well-known passage in Isaiah. Mr. OERTEL exhibits another religious picture, "*Elijah on Mount Horeb,*" which hangs in the East Room (No. 290). Both pictures represent a phase of art which was popular in this country thirty

or forty years ago, but for which there is little taste at the present day. It may be mentioned, as a singular coincidence, that about ten years ago a young American artist, Mr. GAYLORD, who has since studied in Paris, painted a small picture called "The Shadow of a Great Rock in a Thirsty Land," almost identical in composition with Mr. OERTEL'S picture.



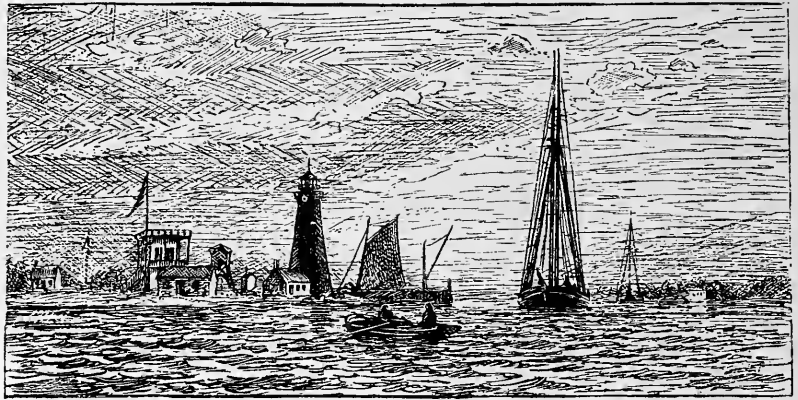
120. "*Sheep and Landscape.*" T. ROBINSON.



158. "*The Temple of Pæstum.*" JASPER F. CROPSEY, N. A.

Pæstum, the ancient Greek city on the Gulf of Salerno, was celebrated by the Latin poets for the beauty and fra-

grance of its flowers, and particularly of its roses, which bloomed twice a year. Wild roses, it is said, still grow among its ruins, and flower regularly in May and November. The site of Pæstum is now occupied by a small village called Pesto; but the greatness of the ancient city is attested by the ruins of its magnificent temple and other public buildings.



143. "*An August Morning.*" F. A. SILVA.



131. "*Autumn Leaves.*" T. W. WOOD, N. A.

In this instance the engraving fails to convey a correct idea of the original, which is brilliant in color and delicate in drawing.



159. "*Les Fosses Commune—Cimetière de St. Ouen, Paris.*"
E. L. HENRY, N. A.

NORTH ROOM.

[Nos. 179-282.]

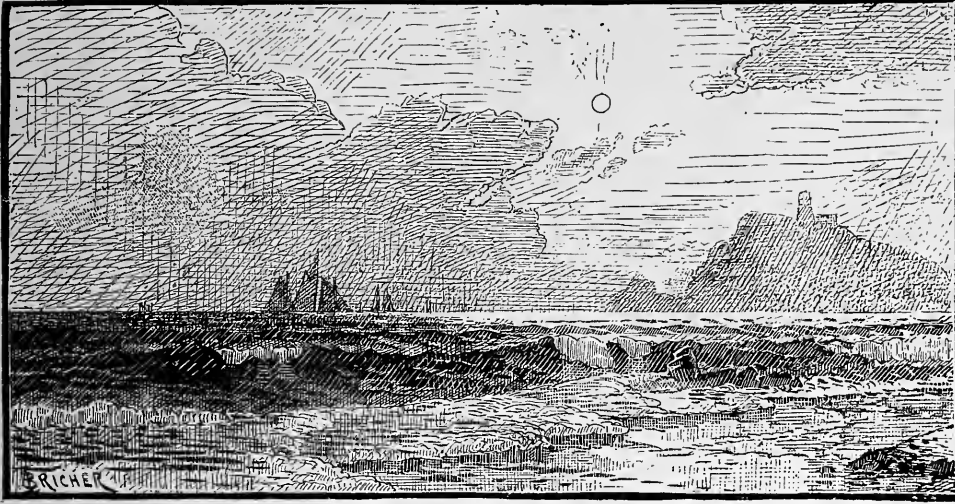
From the Corridor, following the order of numbers in the catalogue, the visitor passes into the North Room, opposite the head of the stairway. This room contains 104 pictures, and among them are some of the best in the exhibition. On the left side of the entrance, going in, hangs an etched plate,



182. "*Washington's Head-quarters, Newburgh.*" J. M. FALCONER, H.

This is interesting not only in itself as an etching, but as an experiment in a new American branch of art-industry, which Mr. FALCONER is endeavoring to perfect.

Turning to the left on entering, the first picture to catch the eye is



185. "*Off the North Head, Grand Ménan.*" A. T. BRICHER.

One of the most picturesque portions of the island of Grand Ménan, in the Bay of Fundy, about twelve miles from the coast of Maine.

Above this hangs an important work by W. WHITTREDGE, N. A.:

186. "*Morning in the Woods.*"

Over the door leading into the North-west Room hang

189. "*Walt Whitman, the Poet.*" G. W. WATERS.

190. "*A Brittany Girl.*" JOS. C. THOM.

191. "*Lake Stanborg.*" W. S. MACY.

A little further along, on the west wall, we come to a striking *genre* picture:



192. "*The Sabot Maker.*" E. M. WARD, A.

This is a picture from humble life in Brittany. Mr. WARD contributes another Breton interior, called "*Carding Wool.*" It is numbered 264, and hangs in the same room.

Below the "*Sabot Maker*" hangs a spirited animal picture:



193. "*Blood will Tell.*" J. H. BEARD, N. A.

Mr. BEARD'S terrier is evidently the pampered pet of some fine lady; but in spite of his high breeding and elegant robe, his natural instinct displays itself instantly at the sight of the marauding rat.

Just beyond this picture, on the line, hangs

194. "*A Stubborn Donkey.*" ABBOTT H. THAYER.

Above it is,



195. "*The Ancestral Home.*" E. L. HENRY, N. A.

The coloring in this picture is very brilliant.

Passing by several excellent pictures, we come to

207. "*Threatening Weather.*" JAMES M. HART, N. A.

It is a landscape with cattle, whose feelings, as they survey the approaching storm, are doubtless appropriately expressed by the lines on the frame:

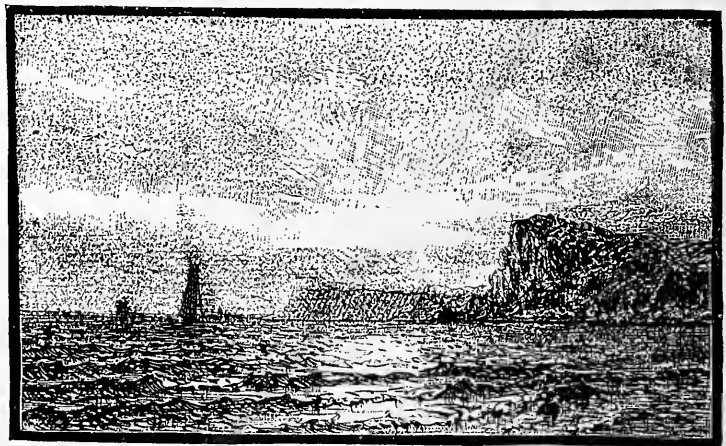
" In rueful gaze
The cattle stand, and at the scowling heavens
Cast a deploring eye."



199. "*Harbor Islands, Lake George.*" H. W. ROBBINS, A.

The picturesque and romantic scenery of Lake George, which has tempted so many of our artists to depict its circling mountains and embosomed islands, has of late years been neglected for the grander scenery of the Far West; and it is pleasant to meet with this beautiful and refined rendering of one of the most charming situations along its shores.

Next to this is hung



208. "*Sunset on the Bay of Fundy.*" J. C. NICOLL.

A little beyond this picture we come to



200. "*The Sower.*" E. WOOD PERRY, N. A.

Mention of Mr. PERRY'S contributions will be made under "*Sunshine*," No. 275. Passing on, we come to



212. "*Camels of the Ziban, Sahara.*" R. SWAIN GIFFORD.

Some of Mr. GIFFORD'S most successful pictures have been painted from his studies in the East, where he found

the warmth and color, combined with picturesque forms, in which he delights. It is strange, by the way, that not one of the American artists—the two Giffords, Colman, Tiffany, and others—who have such a fondness for the far East, should visit our neighboring republic, Mexico, a land rich in color, picturesque costumes, and architecture, and presenting an almost unexplored field for the artist. Perhaps the Children of the Desert are less to be dreaded than Mexican bandits.

Just beyond GIFFORD'S picture is one that claims attention and examination by its very strangeness:



215. "*Harvesters at Rest.*" WYATT EATON.

Mr. EATON found this scene in a French harvest field, where women, as also in Germany, work side by side with the men. The coarse, stolid, almost brutalized faces are too true to life, and seriously detract from the pleasure one might take in the vigorously painted landscape.

Next to this picture, on the line, we come to

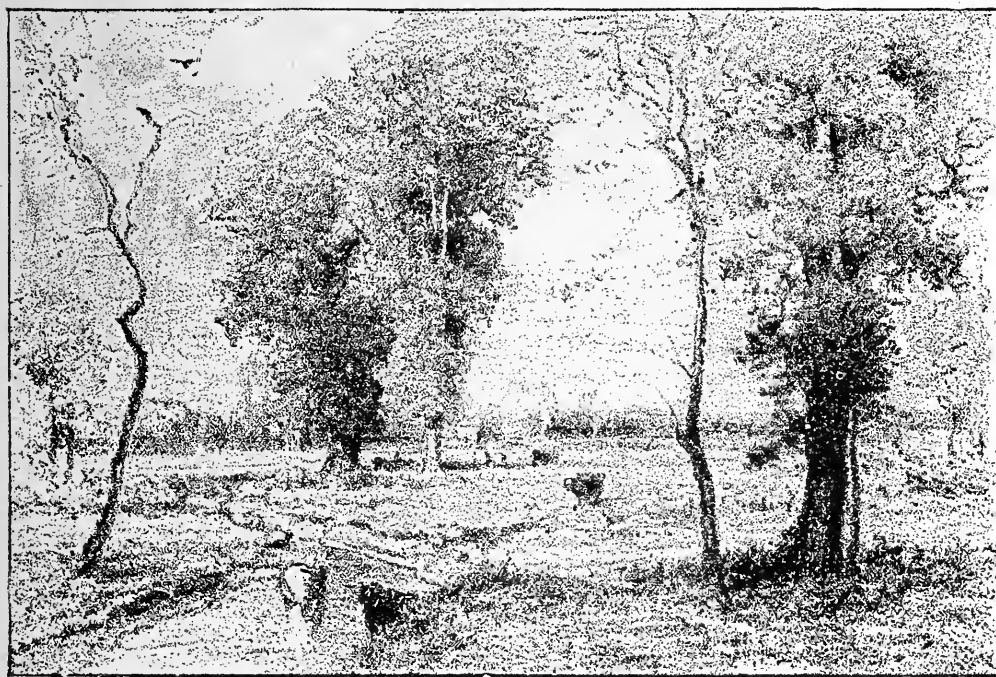
217. "*Harvest in the Eifel, Duchy of Gerolstein, Germany.*"
THOMAS ALLEN, Jr.

Under which hangs



216. "*The Treat.*" J. G. BROWN, N. A.

A little further on hangs a large and attractive landscape. It is



221. "*Autumn.*" GEORGE INNESS, N. A.

The qualities that place Mr. INNESS among the foremost landscape painters of the day—his wonderful management of color and his intense force of imagination—are very imperfectly suggested by the slight sketches in black and white (221 and 410) that appear in these pages.

A little further to the right, above the line, the visitor will notice a striking *genre* painting,



226. "*The Testy Old Squire's Complaint.*" GEO. H. STORY, A.

The incident is plainly told in the sketch. The tell-tale apples on the floor, to which the testy old gentleman is pointing with his cane, have been purloined by the lad from the squire's orchard, and as it is probably not the first offence of the kind, he has invaded the farmer's house to make complaint and have justice inflicted upon the young criminal. In the original, the farmer, tilted back in his chair, has an air as if he were saying, "Well, and what are you going to do about it?" and the woman, with her hand on the door-latch, gives the old squire an indignant look. The motive of her action is not clearly expressed. Perhaps she does not want to hear the lad scolded by Sir Testy.

Near by hangs a pleasant interior,

228. "*The Cider Mill.*" J. W. CHAMPNEY.

Next to this come three small pictures,

229. "*A September Day.*" R. SWAIN GIFFORD, A.



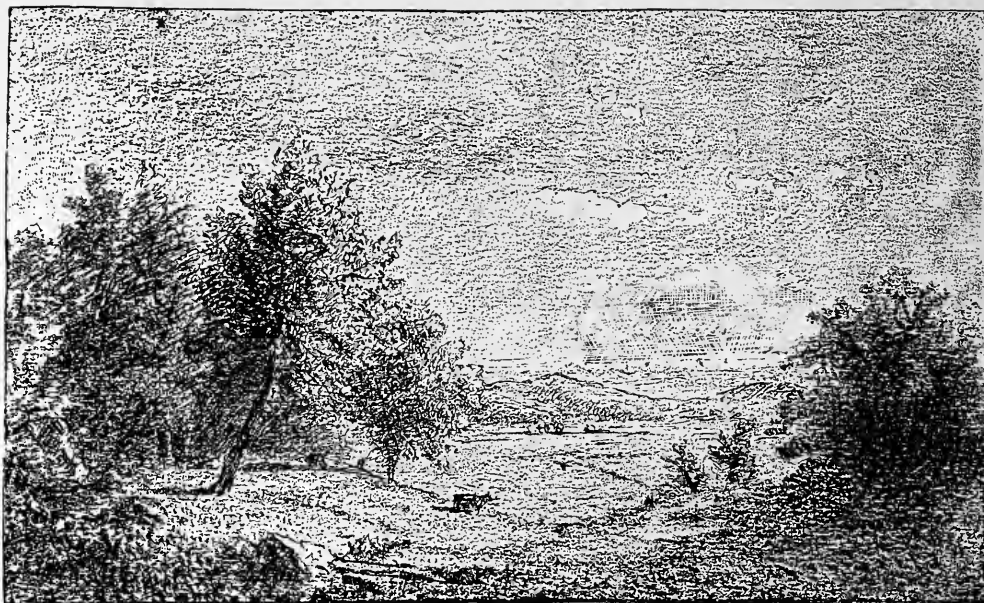
230. "*A Gaucho of Brazil.*" JAMES D. SMILLIE, N. A.

Mr. SMILLIE'S picture gives a very spirited representation of a mounted Brazilian herder, riding at full speed over a wide-spreading plain. Mr. SMILLIE has but one other picture (No. 332, East Room) in the exhibition.



231. "*Pursuit of Knowledge under Difficulties.*" WORDSWORTH THOMPSON, N. A.

Mr. R. W. HUBBARD, N. A., is represented by only one picture, a very tender landscape, called



232. "*Along the Sound.*"

It hangs above the three pictures just previously mentioned. One cannot but regret the absence of other specimens of this artist's work.



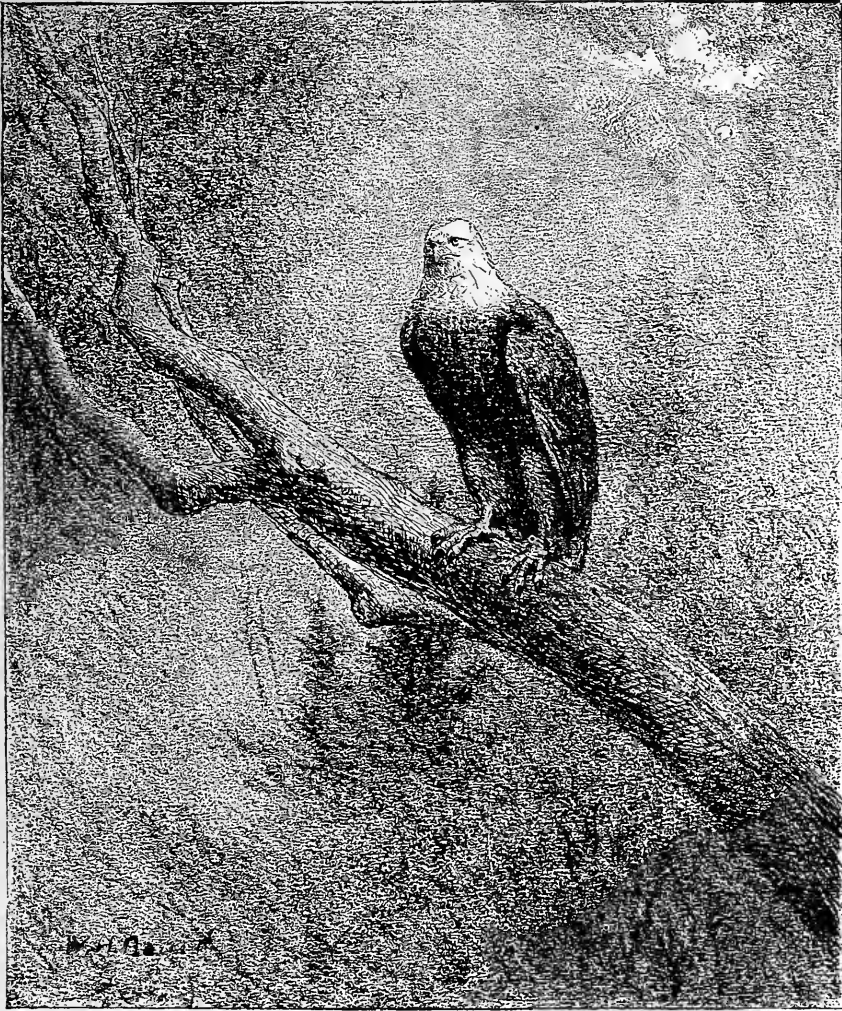
236. "*Portrait.*" OLIVER J. LAY, A.

Justice to the artist compels the admission, that the engraving presents a very inadequate idea of the original.

The largest canvas on the East wall of the North Room is,

239. "*Reverie.*" W. H. LOW.

It represents a lady sitting in a pensive attitude, with a grayhound by her side. Near this is a characteristic portrait of "Mark Twain" (240, F. D. MULLET), and a little further on is a spirited picture by one who stands at the head of modern animal painters :



243. "*The Eagle.*" W. H. BEARD, N. A.

A very fair idea of this picture is given by the engraving.



245. "*Patrician Lady—Sixteenth Century.*" F. DIELMAN.



251. "*Evening.*" R. C. MINOR.

237. "*Winter.*" JERVIS MCENTEE, N. A.

On the South wall of this room, among other interesting pictures, hang :



252. "*A Village School, New England.*" A. F. BELLOWS, N. A.; and



271. "*Starting for the Races.*" E. L. HENRY, N. A.



260. *Morning on the Neshamony River, Penn.* K. VAN ELTEN, A.



276. *"The Landing Place, Saddle River."* M. JOSEPHINE WALTERS.

272. "*Morning at Lake Annecy, Savoy.*" SAMUEL COLMAN, N. A.

274. "*Lady of Cairo at a Window.*" GEORGE HENRY HALL, N. A.



275. "*Sunshine.*" E. WOOD PERRY, N. A.

In the painting the shadow of a man's hat appears on the wall outside, which explains, perhaps, why the comely young woman at the table is gazing so intently across the window-sill.



278. "*Maria, The Forsaken.*" D. M. CARTER.

EAST ROOM.

[283-372.]

From the North Room the visitor enters the East Room, which contains ninety pictures. To the left of the door hang several small pictures, among them

292. "*Wallenstein's Death*." C. V. PILOTY.

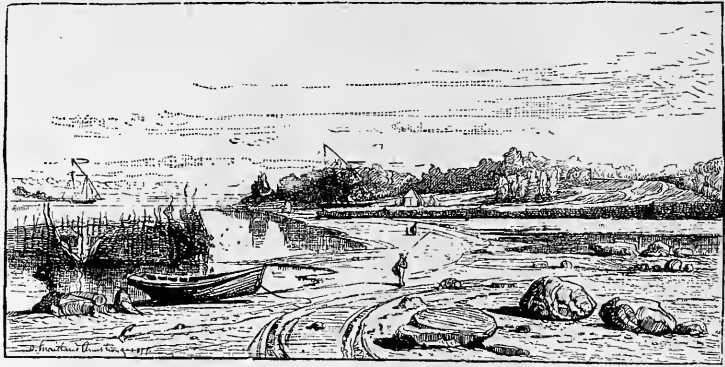
This picture is merely the study for PILOTY's celebrated picture, or perhaps a sketch of it. The original is in Munich, and is well known by the large engraving from it, and by photographs by Albert. Near it hangs a vigorous portrait :



293. "*Parke Godwin*." THOMAS LE CLEAR, N. A.

290. "*Elijah on Mount Horeb.*" JOHANNES A. OERTEL, A.

A strong character study rather than a finished work. It is, however, more impressive than his large picture in the Corridor. Near it we find



297. "*The Harbor Bar, Mount Desert.*" D. M. ARMSTRONG; and

303. "*A Study from Nature.*" DAVID JOHNSON, N. A.

Two good pictures—the first, being hung rather high, is likely to be overlooked in a hurried tour of the room. On the line is a fine picture by CHARLES S. REINHART,



304. "*The Rebuke—An Incident of Puritan Life, Boston, 1631.*"

Mr. REINHART'S pictures, with other excellent qualities, always possess the great merit of telling their own story in the clearest manner. They never put one to the

trouble of looking at the catalogue to ascertain what they mean. Next to Mr. REINHART'S picture is a picturesque representation of Eastern Life—a strange contrast by the way—



305. "*Sunlight and Shadow at a 'Café Arabe.'*" LOUIS C. TIFFANY.

312. "*Leander's Tower on the Bosphorus.*" S. R. GIFFORD, N. A.

A magnificent work of color and atmospheric effect, of which no engraving could give the barest suggestion.



331. "*Boquet River in Winter.*" GEO. B. WOOD, Jr.

Near to this hangs a strong, realistic *genre* picture.



311. "*Answering the Horn.*" WINSLOW HOMER, N. A.

In this room are two fine portraits by EASTMAN JOHNSON, N. A.:

324. "*Portrait of a Lady.*"

328. "*Portrait of a Gentleman.*"

354. "*Interior of the Senate Chamber, Ducal Palace, Venice.*" GEO. H. JEWELL, A.



317. "*Girl Spinning.*" WILLIAM MAGRATH, N. A.

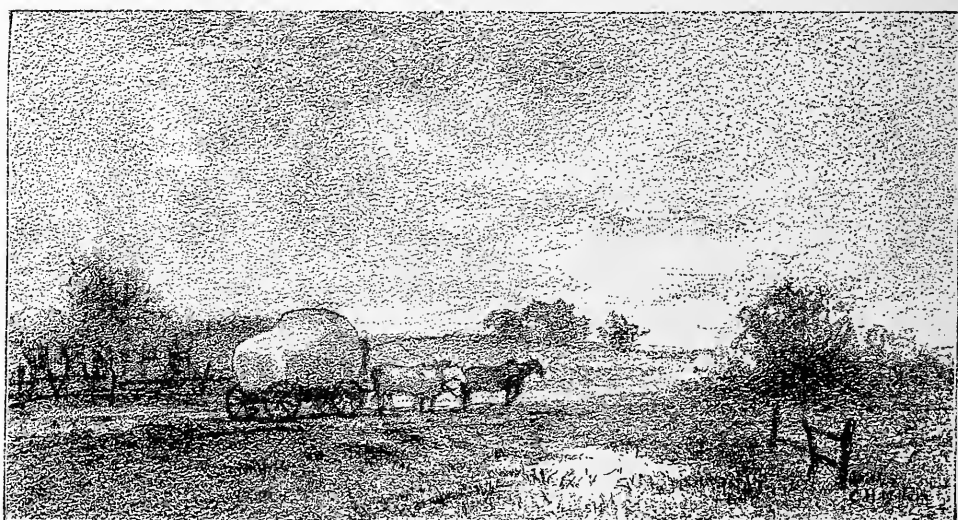


319. "*From a North River Pier.*" ARTHUR QUARTLEY.

An excellent example of what may be done with the picturesque material that lies right at our own doors.

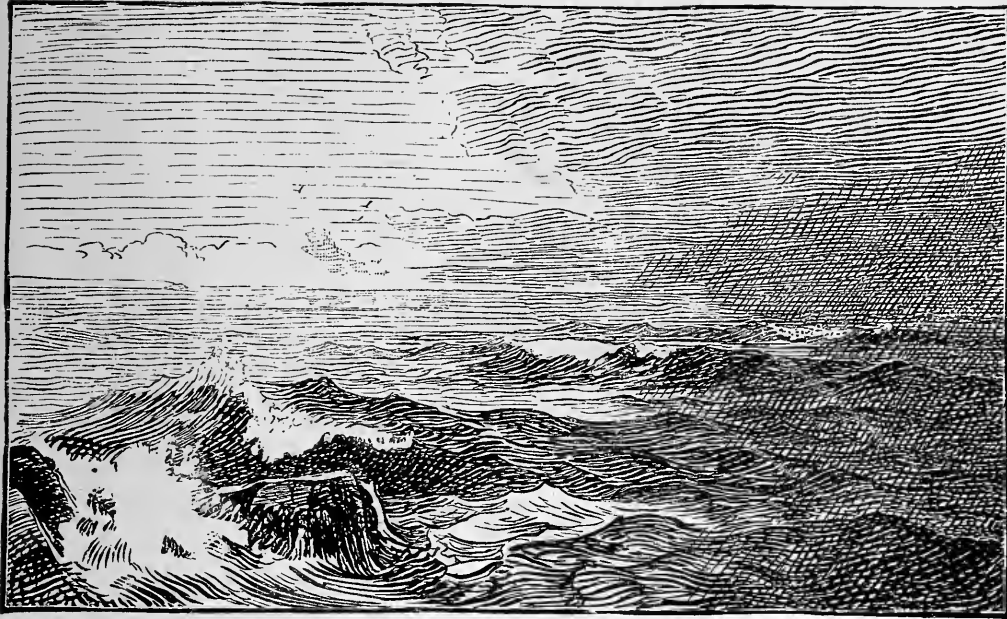


332. "*Study from Nature.*" JAS. D. SMILLIE, N. A.



341. "*On the Road to Market, Long Island Landscape.*"
CHARLES H. MILLER, N. A.

To the right of the door opening into the South Room hangs a sunny picture, the brilliant coloring of which catches the eye from a distance. It is



343. "*Gull Rock, Newport, Fog Coming in.*" WILLIAM T. RICHARDS, H.



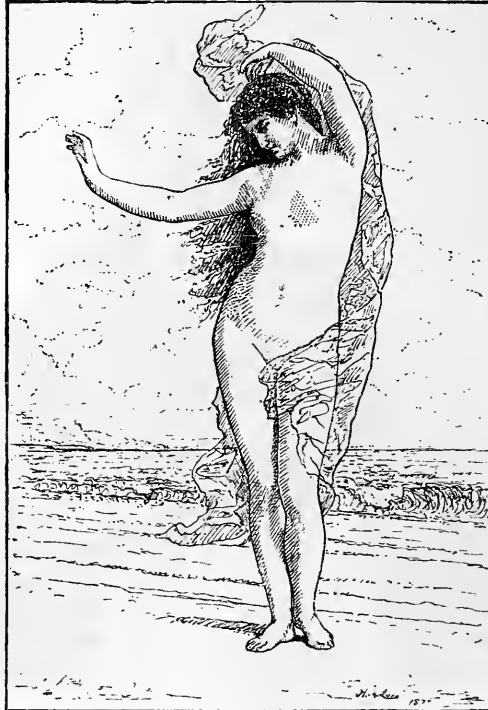
346. "*On the Desert.*" FRANK WALLER.

Mr. WALLER has made several sketching tours along the Nile and in the African deserts, and his best works are drawn from his Eastern experiences.



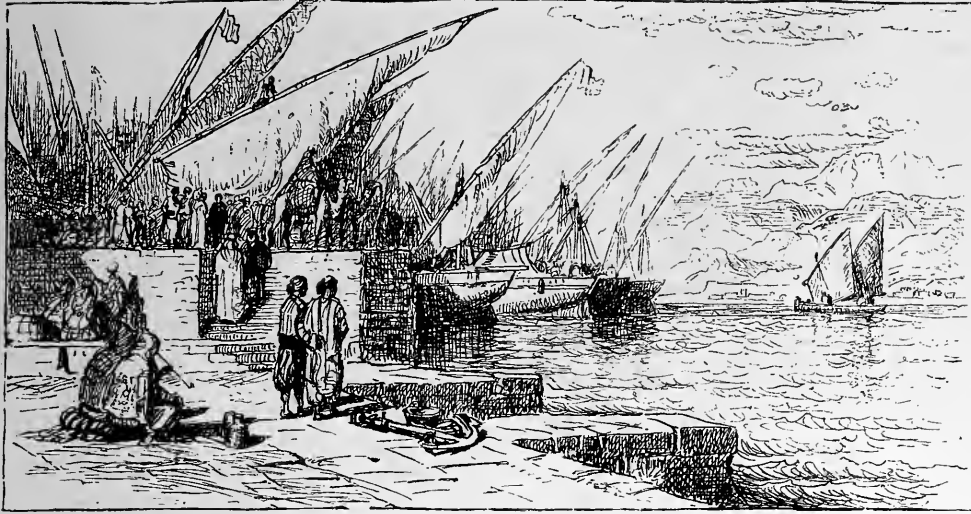
347. "*A Race for Life.*" R. M. SHURTLEFF.

The fugitive is out of sight, but the tracks of a man's feet in the snow, and the hat, which one of the pack pauses to snuff at, tell vividly the story of flight and chase.



349. "*Aphrodite.*" H. A. LOOP, N. A.

354. "*Interior of the Senate Chamber, Ducal Palace, Venice.*" GEO. H. JEWELL, A.



342. "*A Sunny Afternoon in the Port of Algiers.*" SAMUEL COLMAN, N. A.



352. "*Sweet Corn.*" E. WOOD PERRY, N. A.

Over the door to the Corridor hangs an interesting interior, rather high to be appreciated in its details:



356. "*His Eminence the Cardinal.*" WALTER SATTERLEE.

Mr. SATTERLEE has one other picture in the exhibition,
 "*The Story of the Old House,*" No. 345.

A little further to the right hangs a beautiful autumnal scene:

359. "*And the Year Smiles as it draws near its Death.*"
 JERVIS MCENTEE, N. A.

To the right of this hangs a careful study by ARTHUR QUARTLEY:

363. "*Waiting for the Tide ;*"

and one of WILLIAM MAGRATH'S Irish scenes:

364. "*Paddy's Pets,*"

which it is hardly necessary to say is a study of pigs.

Near by is a characteristic specimen from the pencil of WILLIAM HART:

365. "*Landscape, with Jersey Cattle ;*"

and a large picture by THOMAS MORAN :

366. "*The Arkansas Divide, Rocky Mountains.*"



361. "*By the Roadside.*" CLINTON OGILVIE, A.



370. "*Artist's Dream—Watkins' Glen.*" JAMES HOPE, A.

One of the most picturesque portions of the wonderful glen in Schuyler Co., N. Y., known by the prosaic name of a former owner.



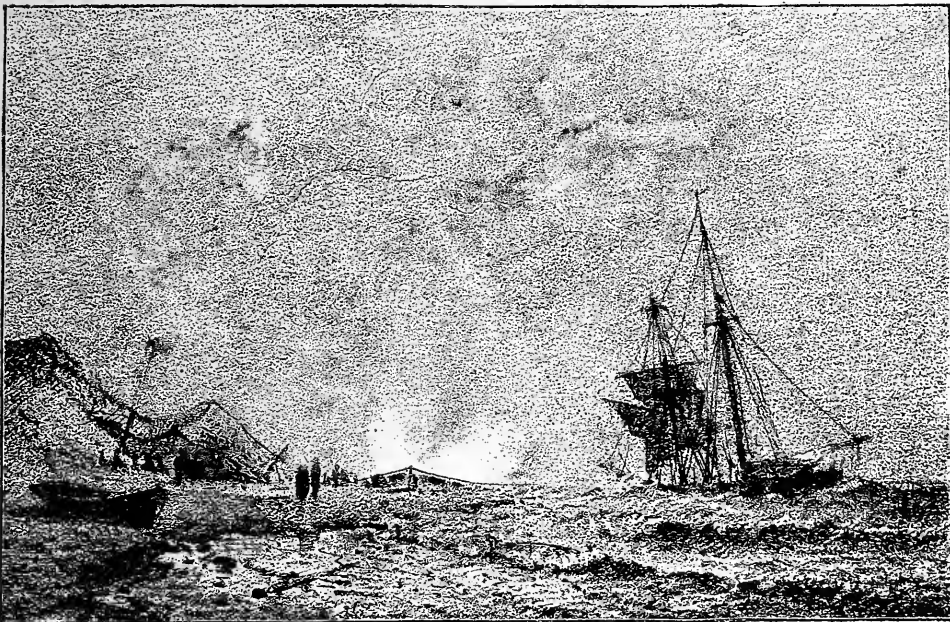
368. "*Penfield's View, Mt. Vernon, Westchester Co., N. Y.*"
EDWARD GAY, A.

SOUTH ROOM.

[373-504]

This is the largest exhibition room in the Academy building, and the most important works of the season are, as a rule, to be found upon its walls. This year, however, the Hanging Committee have distributed the meritorious pictures more evenly through the several rooms. This plan has several advantages. It prevents any room from being a receptacle of uninteresting and mediocre works alone, and affords people an opportunity to see all the more attractive pictures at a single visit.

The South Room contains one hundred and thirty-two pictures. Entering from the East Room, the visitor, following the order of numbering, turns to the left. The first picture to attract attention is a large and strongly executed marine painting by F. H. DE HAAS :



373. "*Drifted Ashore in a Fog.*"

The fog is clearing away, the wreck is disclosed to view, and on the shore, against which the surf is breaking, are seen tents and groups of men and women.



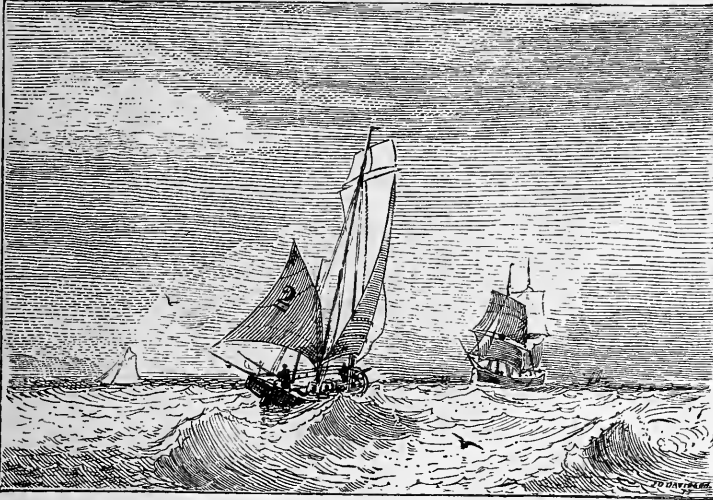
379. "*Sheep-shearing in the Bavarian Highlands.*" WALTER SHIRLAW.

This large picture occupies the centre of the East Wall, and faces BIERSTADT'S "*Mountain Lake*" on the wall. Above this picture hangs an allegorical composition that contrasts strangely with the strong realistic work of Mr. SHIRLAW.



381. "*Autumn.*" GEO. HENRY HALL, N. A.

A group of winged boys flying in mid air, laden with fruits and flowers, which, we may suppose, they scatter upon the earth.



384. "*Boulogne Fishing Boats.*" JULIAN O. DAVIDSON.



377. "*Portrait—Mrs. Sylvanus Reed.*" D. HUNTINGTON,
P. N. A.

Mr. HUNTINGTON has three other portraits in this room, the property of Mr. William Astor :

409. "*Portrait—Young Lady with Vase of Flowers.*"

419. "*Portrait—Young Lady with Parroquet.*"

469. "*Portrait of a Lady.*"



386. "*Mount Equinox, Arlington, Vt.*" J. B. BRISTOL, N. A.



387. "*Washing-place, Brittany.*" EDGAR M. WARD, A.

This is Mr. WARD'S most important contribution to the exhibition. It is a large composition, representing a number of Breton peasant women washing linen at a spring.

A little further on hangs a beautiful and characteristic picture by Mr. WHITTREDGE:

391. "*Entering the Woods*,"
and a figure piece by Mr. LOOP:



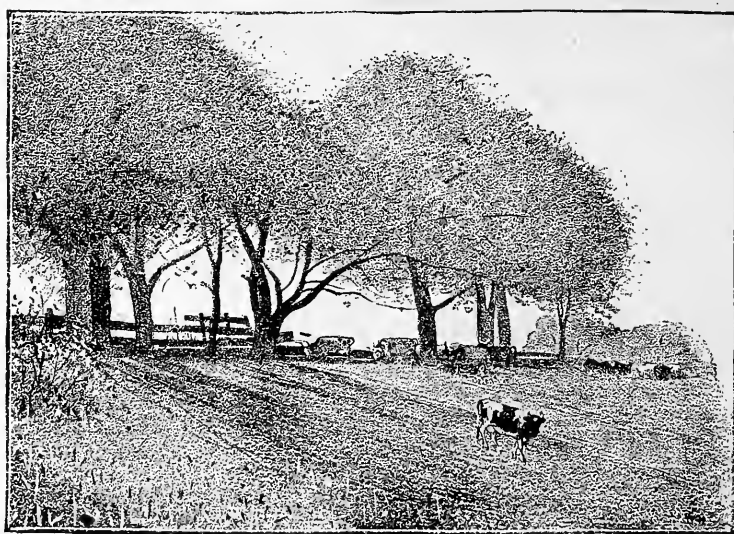
392. "*Ænone*,"
the grace and sweetness of which attract every visitor.



401. "*Amsterdam*." ELIZA GREATOREX, A.
Distant view of the city.



397. "*Young Franklin at the Press.*" E. WOOD PERRY, N. A.



406. "*Landscape.*" WINSLOW HOMER, N. A.

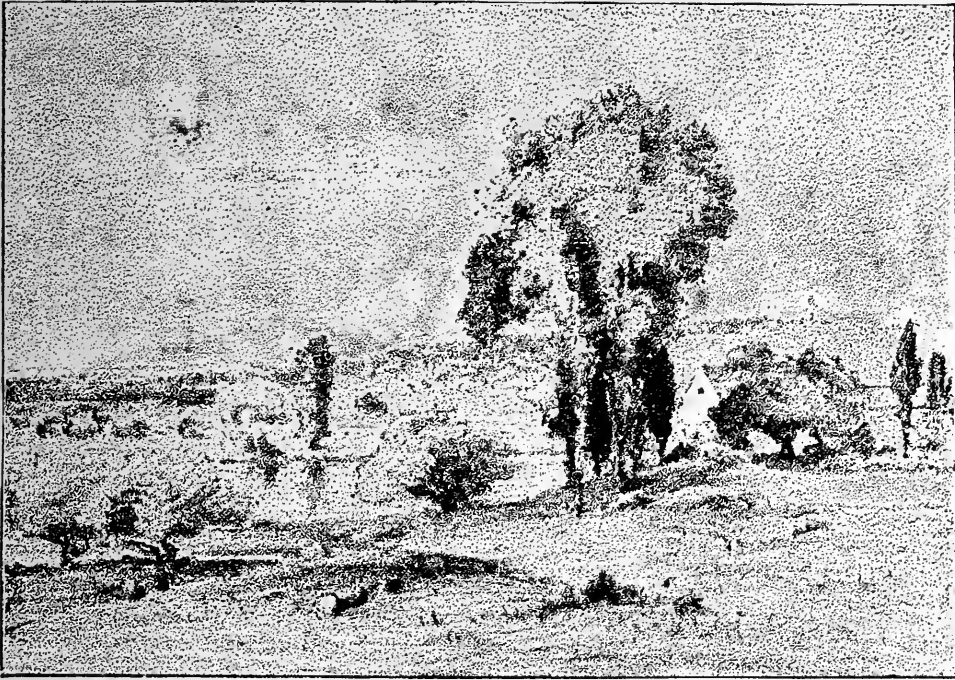
403. "*Flower Charity.*" LUDWIG BLUME.

Young ladies visiting the sick and bestowing flowers and more substantial gifts.

Next to this hangs a fine landscape by S. R. GIFFORD :

404. "*A Sunset on the Hudson,*"

full of the glowing light which no other American artist can render with equal power.



410. "*The Homestead.*" GEO. INNESS, N. A.



432. "*Morning after the Rain.*" JOHN C. WIGGINS.



420. "*A Water Baby.*" GEO. C. LAMBDIN, N. A.



421. "*A Portrait.*" THOMAS HICKS, N. A.

A little beyond this picture the visitor comes to Mr. SAMUEL COLMAN'S most important work in the exhibition :

424. "*The Merchants of El Lagouat en route between the Tell and the Desert, Algeria—Atlas Mountains in the Distance.*"



446. "*Cedars of New England.*" R. SWAIN GIFFORD, A.



443. "*Noonday in the Pasture.*" A. D. SHATTUCK, N. A.

A pleasant, unpretending landscape ; in the foreground cattle standing in a brook.



437. "*Unfinished Portrait of a Lady.*" WILLIAM PAGE, N. A.

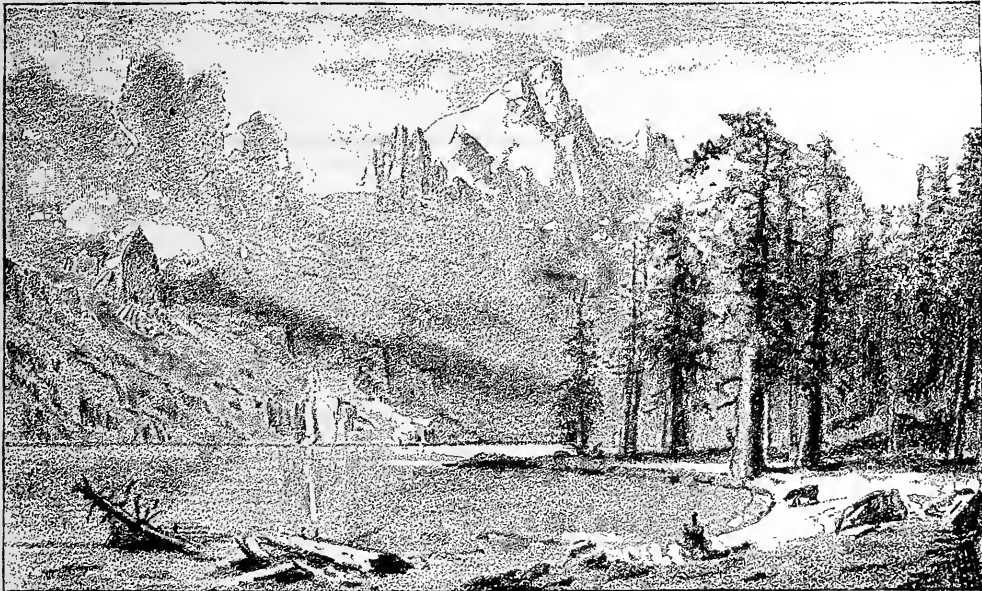


453. "*Where late the Wild Flower Bloomed, the Brown Leaf Lies.*" JERVIS MCENTEE, A. N.

Autumn, in her gay and sombre features, has been painted by Mr. MCENTEE with a loving fidelity reached by no other artist, American or foreign.



448. "*The Poet's Captive.*" JARED B. FLAGG.



452. "*Mountain Lake.*" ALBERT BIERSTADT, N. A.

This is Mr. BIERSTADT'S only contribution to the exhibition.



467. "*In the Woods.*" J. H. NIEMEYER.

Over the door leading into the West Room is a picture of border life :

461. "*Lynch Law—A Comrade's Appeal.*" JOHN MULVANY.

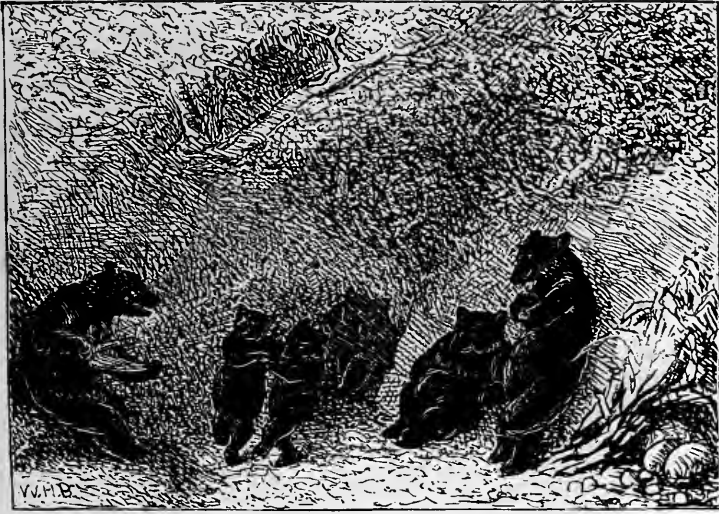
And on the right of the door a picture which must appeal to the experience of many people who go from their convenient town quarters into the country :

463. "*City People and Country Quarters.*" EASTMAN JOHNSON, N. A.

Beside this hangs

465. "*Almost Ready.*" CORNELIA W. CONANT.

Two children at an old-fashioned fire-place, interior of a French peasant's cottage. Then comes a characteristic picture by W. H. BEARD:

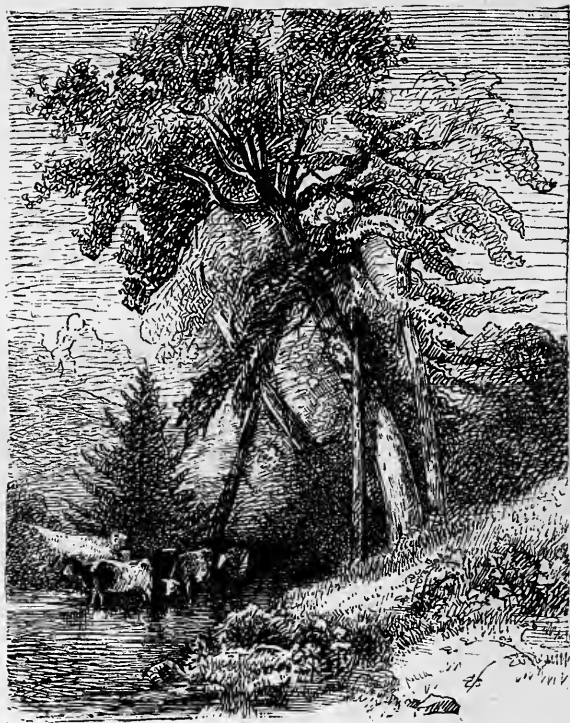


466. "*The Dancing Lesson.*"

Young bears "learning their steps," while their elders look on approvingly.



487. "*The Courier.*" C. F. BLAUVELT, N. A.



493. "*Sycamores in Old Shokan.*" ARTHUR PARTON, A.



472. "*The High Note.*" J. G. BROWN, N. A.

A working-man playing the violin. The engraving gives a fair idea of the original, but hardly does justice to the expression of the careworn face and dreamy eyes of the old man, who listens with all his soul to the strains of his instrument.



496. "*Portrait of the Rev. William Shelton, D.D.*" L. G. SELLSTEDT, N. A.



489. "*Autumn Afternoon.*" W. T. RICHARDS, H.



491. "*The Tramp.*" EASTMAN JOHNSON, N. A.

A large picture, representing the rear of an old-fashioned farm-house, embowered with trees and clustering vines. A

tramp, dusty and ragged, stands at the cautiously opened door, begging for food or a lodging, while a confederate lurks in the lane beyond, out of sight of the inmates of the house.



499. "Sunday Morning." T. W. WOOD, N. A.



501. "*Mount Corbin, Adirondacks.*" HERBERT McCORD.

WEST ROOM.

[505-591.]

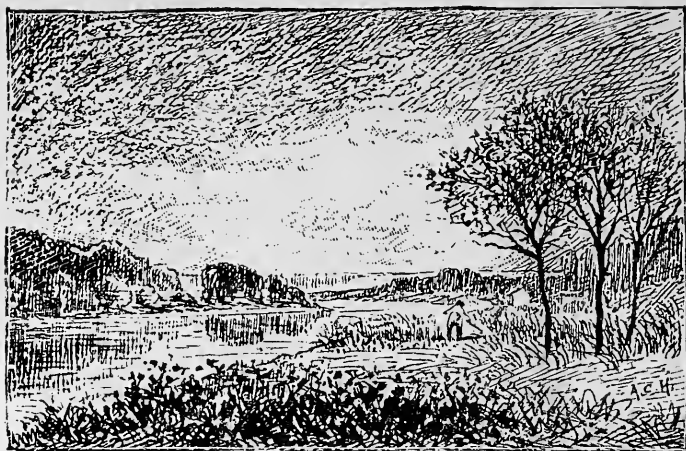
This room contains some remarkably fine pictures by WHITTREDGE, MCENTEE, SHATTUCK, PERRY, S. R. GIFFORD, YEWELL, HUNTINGTON, and others. Entering from the South Room, and turning to the left, the visitor sees a pleasant picture :

508. "*Sunday Afternoon.*" P. P. RIDER, A.

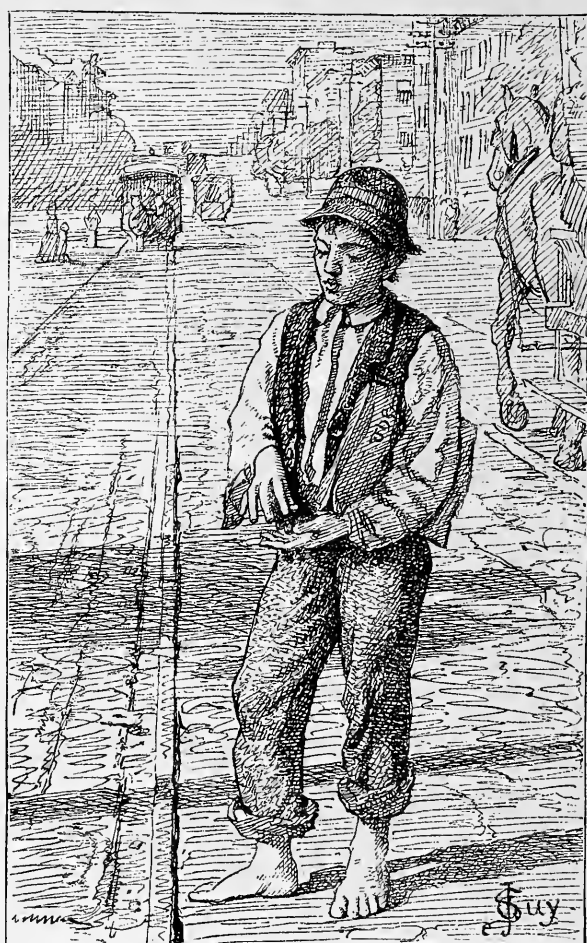
And a little further on one by G. C. LAMB DIN of a child sitting in a chair, catalogued as



513. "*Boy.*"



514. "Afternoon on the Connecticut, Windsor, Vermont." A.
C. HOWLAND, A.



515. "Cash in Hand." S. J. GUY, N. A.

A genuine and life-like study of a New York newsboy counting up the proceeds of his day's sales.



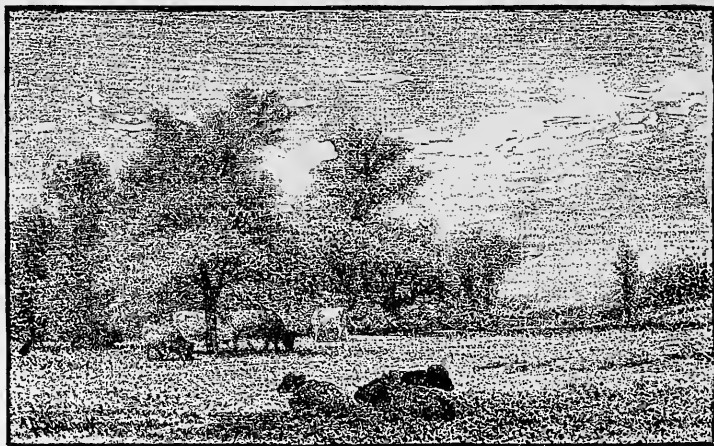
518. "*The Arrival of the Stage.*" J. W. CHAMPNEY.

A scene at a summer resort in the country.



520. "*A Helping Hand.*" E. WOOD PERRY, N. A.

A farm-house interior, painted with Mr. PERRY'S usual careful attention to detail and expression.



523. "*Cattle Grazing.*" A. D. SHATTUCK, N. A.

Next to this excellent landscape hangs a fine picture by W. WHITTREDGE :

524. "*Interior of an Old New-England House.*"

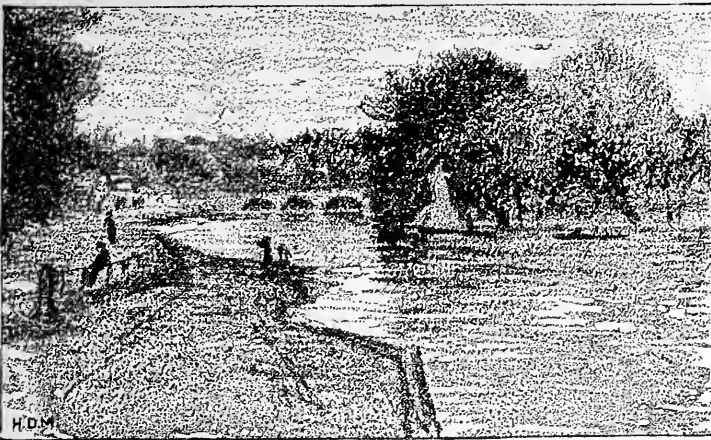
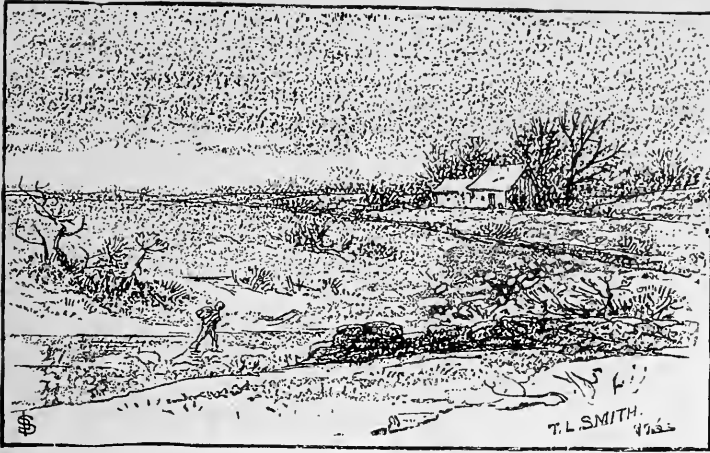
530. "*Woods in Autumn.*" S. R. GIFFORD, N. A.

In effective contrast to this warm and brilliant picture is a stony landscape by J. W. CASILEAR, N. A. :

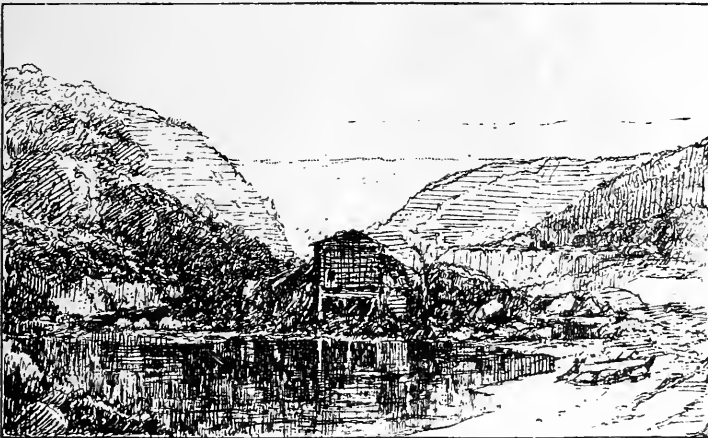


537. "*Scene in New Hampshire.*"

And near it a cold, gray, winter scene, by T. L. SMITH,
533. "*A December Day.*"



572. "*The Thames at Richmond.*" HOMER D. MARTIN, N. A.



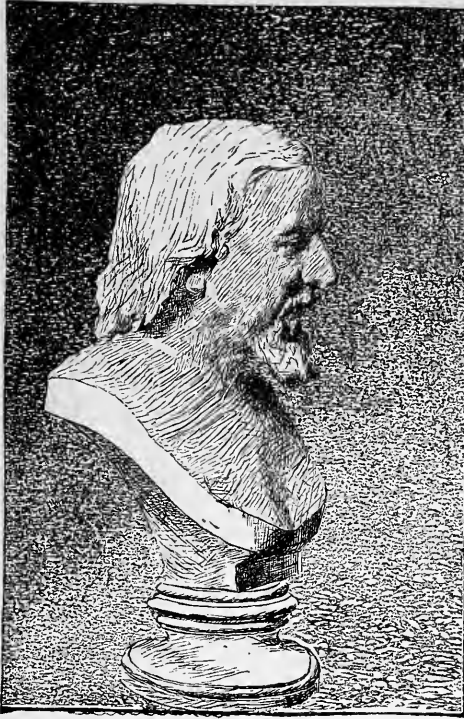
568. "*Deserted.*" W. L. SONTAG, N. A.
Old mill with picturesque landscape.



544. "*First Come, First Served.*" FROST JOHNSON.
Scene at a street drinking fountain.



571. "*Under the Birches.*" T. A. RICHARDS, N. A.



591. "*Bust of Thos. Le Clear, N. A.*" W. R. DONOVAN.



560. "*A Halt by the Wayside.*" PERCIVAL DE LUCE.

A thirsty horseback traveler receiving a draught of water, or perhaps ale, from the hand of a pretty country lass.

NORTH-WEST ROOM.

[592-684.]

This room, generally devoted to the exhibition of statuary and drawings, contains this year some noticeable pictures by OERTEL, H. PETERS GRAY, EDWARD MORAN, R. SWAIN GIFFORD, WORDSWORTH THOMPSON, LOUIS C. TIFFANY, A. H. WYANT, and others. Entering from the West Room, and turning to the left, in the order of numbering, we come upon :



593. "*The Return from the Ridotto.*" A. H. BALDWIN.

A Venetian lady in a gondola.

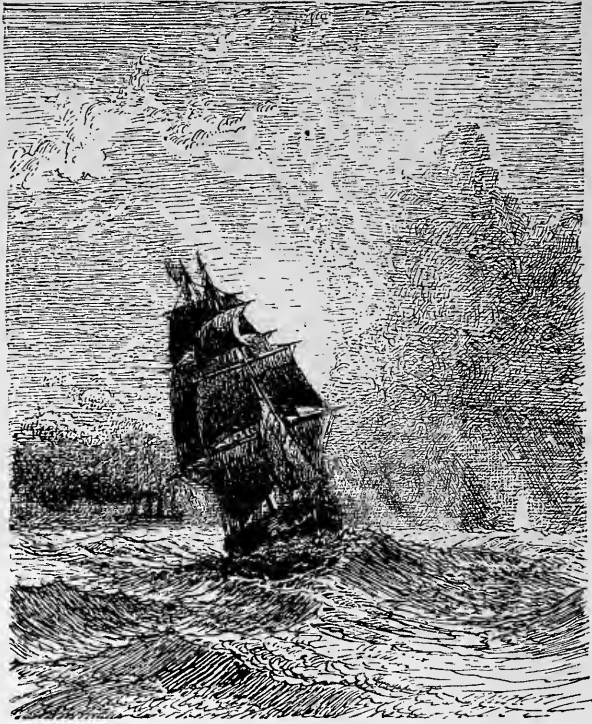
In the center of the west wall hangs a full-length portrait of General Dix (609), by ANNA M. LEA.



595. "*We All do Fade as a Leaf.*" JENNIE BROWNS-COMBE.



602. "*Morning Among the Mountains.*" M. KOLLOCK.



603. "*Off Cape Hatteras.*" EDWARD MORAN, A.

Brilliant effect of light through breaking clouds ; light-house in the distance.



615. "*A Study of Peaches.*" L. E. WILMARTH, N. A.

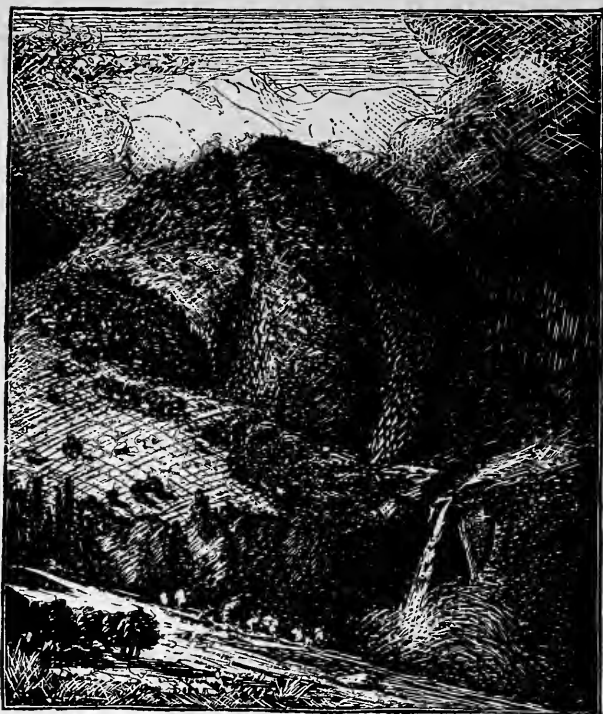


640. "*An Irish Scene.*" A. H. WYANT, N. A.
A quiet lake with mountains beyond.

Over the door leading into the North Room :

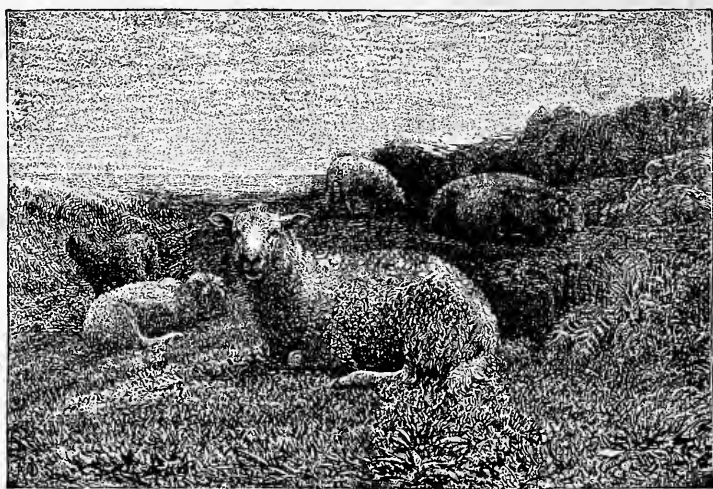
634. "*Unexpected Intrusion.*" WILLIAM M. CHASE.

This picture bears a singular resemblance to "*A Turkish Page*," by F. DUVERNECK, which hangs in the South Room (431); and it would seem as if the same boy, the same macaw, and the same drapery had served as models for both artists.



636. "*Foot-hill of the Sierra Nevadas.*" L. M. WILES.

On the east wall, opposite the portrait of General Dix, hangs a large picture of Senator Sumner (646), in the act of making a speech. The picture was painted for the State of South Carolina by W. T. MATHEWS.



649. "*Sheep.*" A. D. SHATTUCK, N. A.

A quiet pasture scene, with sheep lying in the grass.

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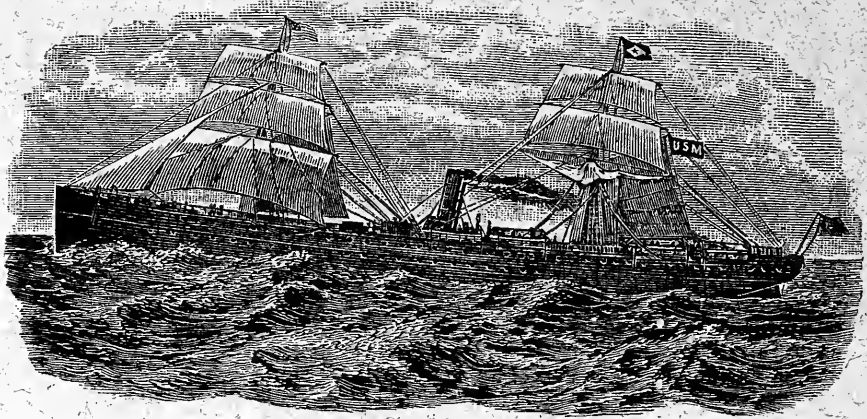
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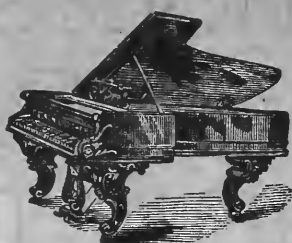
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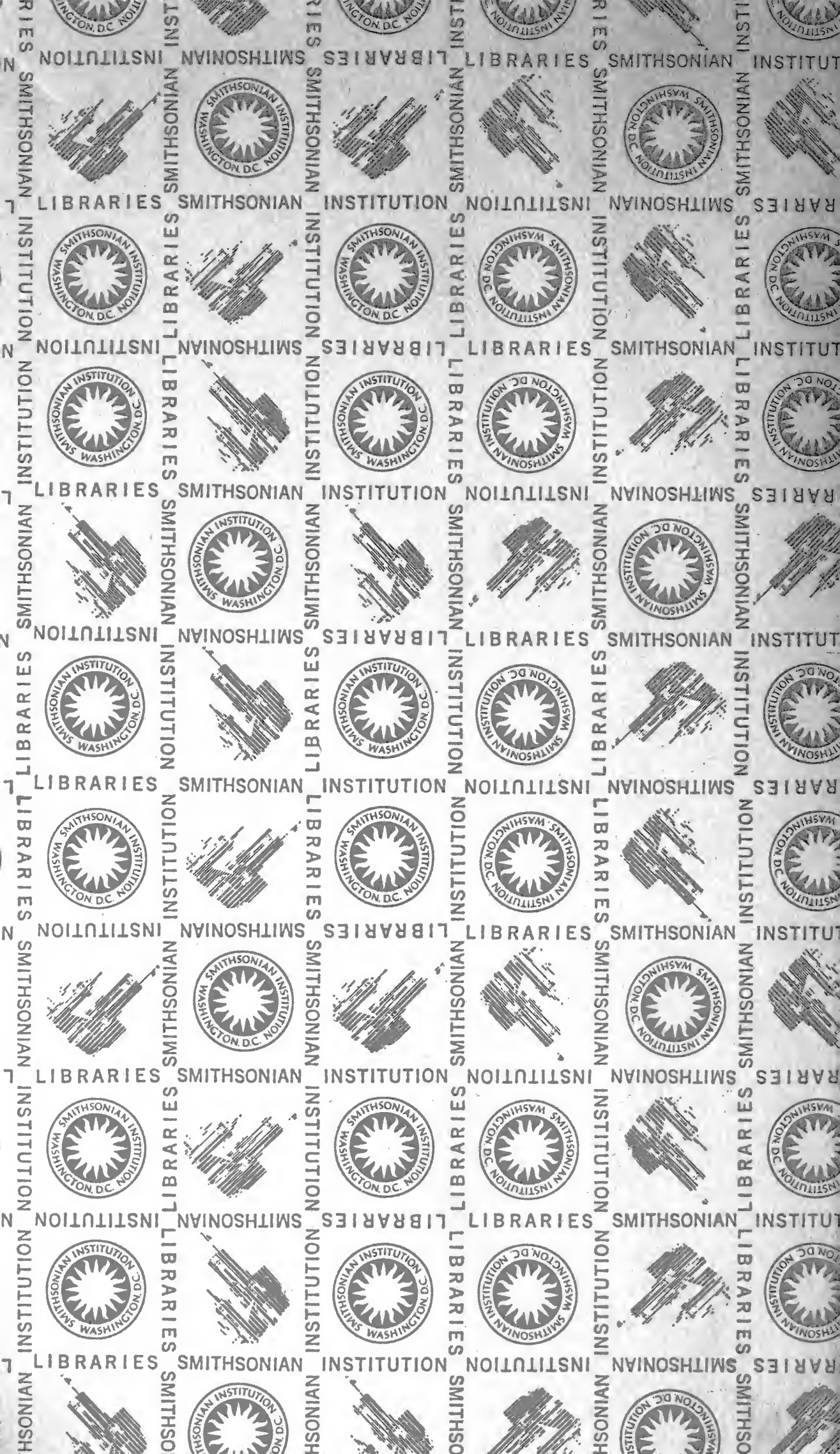
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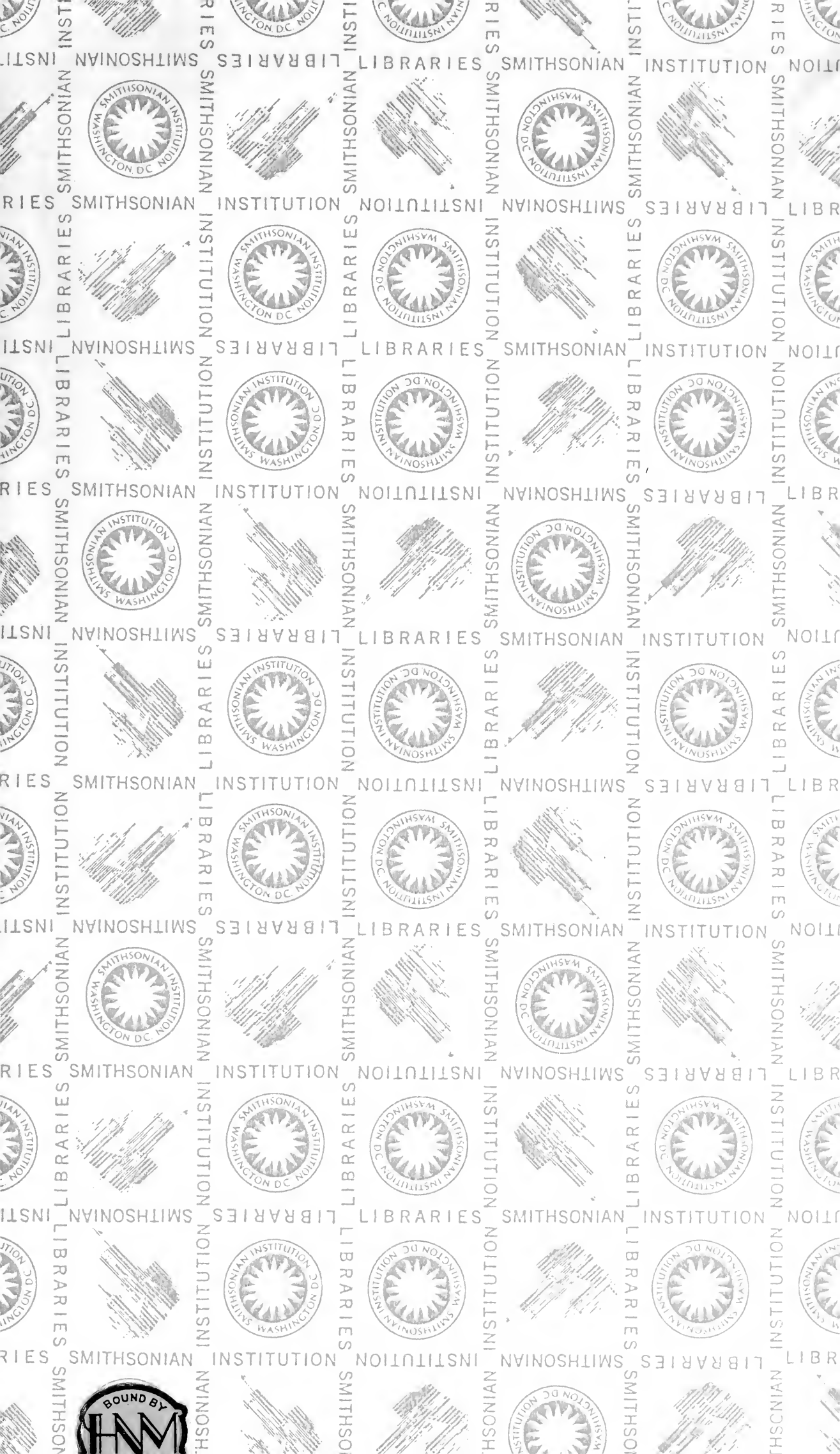
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